THEMATIC STRUCTURE IN GEORGE HERBERT'S THE TEMPLE

by

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WAYNE TROY CALDWELL. Thematic Structure in George Herbert's The Temple. (Under the direction of JOHN E. TRIMPEY.)

George Herbert's The Temple exhibits a definite thematic structure, a structure which is determined by the incremental repetition of imagery of the sacrament of holy communion. The Temple is a metaphor of the Christian experience; in the Christian experience, the sacrament of holy communion serves to renew Grace in the Christian soul; in The Temple repeated imagery from the sacrament serves a similar, metaphorical purpose. Beginning with the foundation of the Christian faith, Christ's sacrifice, Herbert in individual poems presents a view of the many and varied aspects of the life of an individual Christian. The poetry ends with the death of the Christian and the rebirth of his soul into a state of eternal Communion with God. The individual poems exhibit a recurrence of the imagery of the sacrament. In the actual Church, the holy communion is an anticipation of union with God, and the agent of metaphorical renewal of Grace; similarly, in The Temple--the poetic counterpart of life--the imagery of holy communion is a metaphor of renewing Grace in Herbert's Christian, and anticipates the final Communion with God in the final poem, "Love (III)." In this study, selected poems are explicated to demonstrate that the communion imagery serves to impart a definite and strong thematic unity to the volume as a whole.

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CHAPTER I: INTRODUCTION

The Temple is the poetic legacy of George Herbert to the world. Izaak Walton recorded Herbert's statement of the purpose of the poems in The Temple, and Herbert's words illustrate his basically didactic conception:

> Sir [addressing Edmund Duncon], I pray deliver this little book to my dear brother [Nicholas] Ferrar, and tell him he shall find in it a picture of the many spiritual conflicts that have passed between God and my soul, before I could subject mine to the will of Jesus my Master, in whose service I have now found perfect freedom; desire him to read it, and then, if he can think it may turn to the advantage of any dejected poor soul, let it be made public; if not, let him burn it; for I and it are less than the least of God's mercies.[1]

It is well that Ferrar did not decide to burn the "little book," for in it is the record of an individual soul in conflict--and in perfect harmony--with its creator. The book is at once a metaphor for the Christian life and an enduring hymn of praise to God for his mercies.[2]

Since the publication of The Temple under the direction of Ferrar was posthumous, there are textual problems associated with the work. The "little book" which Herbert gave to Duncon may or may not be extant. Two manuscripts are extant, as is the 1633 editio princeps. From these three sources the text must be established.

The first manuscript is MS. Tanner 307 in the Bodleian Library, and is hereafter noted as B. B agrees with the editio princeps in the order of the poems, with only one exception. By noting the style of handwriting of B, it is evident that the manuscript is ". . . a fair copy of the 'little book,' made for the licensers, not necessarily by Ferrar himself, but quite as probably by one of the Gidding community under his supervision."[3] This manuscript therefore holds the weight of authority, for it ". . . brings us nearer the author's text than anything else that survives . . . ."[4]

The second manuscript is MS. Jones B 62 in Dr. Williams's Library, Gordon Square, London, and is hereafter noted as W. W contains only sixty-nine of the one-hundred sixty-nine poems present in B. Hutchinson notes the order of the poems in both manuscripts, with an interesting observation:

> . . . the first sixteen poems in W are in nearly the same order as in B, but . . . after them there are only nine instances of two poems in the same consecutive order in W and B, until the group of nine W poems at the end of B.[5]

The order of poems in W illustrates Herbert's continuity of theme.[6] The order is different from that of B, but is also significantly similar. The first sixteen poems provide the sacramental basis for the Christian experience. The last nine illustrate the ultimate goal of every Christian: death and rebirth into union with God. Whatever poems fall between these two groups, the direction of the progress of theme is established. Between the two groups are poems describing the many phases of the Christian experience, with significant amounts of attention to

the sacrament of holy communion.

Herbert saw W, as is indicated by the large number of corrections in his handwriting. But Hutchinson uses W merely as support for his readings when B differs from the editio princeps, because the differences ". . . do not represent the author's final judgment . . . ."[7] In the present study, W is useful only to indicate that Herbert's overall plan for The Temple, a plan which involves a comic progression from the beginning of Christian awareness to union with God, is consistent in the two manuscripts.

The editio princeps, hereafter noted as 1633, mainly follows B, except for twenty-eight evident errors. Hutchinson has corroborated his readings with W: ". . . in all the instances of the kind where an error is suspected and W contains the passage, the earlier manuscript is free from the error."[8] By this process, the three primary sources indicate that Hutchinson has soundly established the text with which this study is concerned.

The overall conception of the work is substantiated by the three extant primary sources. The general order of the poems in all versions indicates a consistent theme. As The Temple is primarily the product of Herbert's later years, when his health was declining rapidly and death was approaching, the work in all likelihood is not a finished product. Nevertheless, the order is apparently Herbert's, and the order is indicative of the progress of the individual Christian in his life with God. There are small thematic units within the text, but none significant enough to link to all the others. However, within individual poems there are small, cameo-like types of the structure of the entire

work. Herbert's craftsmanship is of the highest caliber; there is no reasonable ground for assuming that the work as a whole has either no definite thematic structure, or an artificial one at best.

The thematic structure of The Temple is accomplished by a rather tightly bound thematic device consisting of recurring imagery and motifs which are present throughout the poetry. The imagery emphasizes the theme by reinforcing the concept, essential to the Christian, of the sacramental nature of life. To the extent that the imagery accomplishes this reinforcement, it is structure. The extent of reinforcement will be examined below.

The imagery recurring in the work is the imagery of holy communion. Just as the sacrament is celebrated repeatedly in the church year, the imagery of the sacrament repeatedly performs an important function in the structure of The Temple. The function is primarily thematic; it carries the poetry toward its final result, a metaphorical union with God. Also, as The Temple is at the same time a hymn of praise to God, the imagery functions much as the recurring refrain in a true church hymn. It is the purpose of this study to examine the thematic structure of The Temple by demonstrating the continuity provided by the communion imagery. In doing so, individual poems will be read in context, and new and helpful readings will be presented. Communion imagery provides the context for such a reading; the imagery also imparts a definite thematic structure to the work. With this understanding this study will examine the individual poems.

CHAPTER II: THE THEMATIC STRUCTURE

The Christian sacrament of holy communion is the major unifying device of The Temple. This work is the poetic representation of the Christian life, and, as such, is a metaphor of the relationship between the Christian and his God. In a volume containing one hundred sixty-nine poems, Herbert has created a microcosm of man's life as a Christian. The poems picture the basis of faith, Christ's sacrifice; they illustrate the varied and stormy range of human emotion; and they confirm the heritage of Grace which is available to every believer. Both in poems dealing directly with holy communion and in poems containing the imagery of holy communion, Herbert emphasizes the heritage of Grace which is freely given to the Christian. Through the sacrament of baptism, Grace is obtained upon entrance into the Church. Thereafter, periodic renewal of Grace is necessary for the maintainence of the soul, and that renewal is effected through the sacrament of holy communion. Holy communion is a foreshadowing of the ultimate purpose of living the Christian life--participation in an eternal Communion with God. To the communicant Christ's promise is very real: "I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom" (Matthew 26.29). The wine of holy communion is the token of renewing Grace, the bulwark of the Christian faith.

From the time of the early church to the time of Herbert, the sacramental meal was continually referred to by the Christian as the most

important sign of the spiritual covenant between God and man: "This do in remembrance of me" (I Corinthians 11.25b). Christ himself initiated the sacrament when he celebrated the Feast of the Passover with his disciples. The traditional festival of the Hebrew people was given a new, metaphorical meaning by Christ. In the new ceremony the wine and bread became metaphors of the New Covenant between God and man: "This cup is the new testament in my blood, which is shed for you" (Luke 22.20). The physical elements of holy communion (bread and wine) are therefore metaphors of the body and blood of Christ. Through partaking of these elements, the faith of the Christian is strengthened by the renewal of Grace.

The poet is concerned with the metaphorical nature of the actions of man. The Christian is doubly concerned with metaphor:

> The orthodox Christian tends to think metaphorically and to work by analogy, since he believes that a divine purpose sustains and informs all things.[1]

Herbert, a devoutly Christian poet, illustrates this divine purpose in The Temple. The purpose of the Christian way of life is to glorify God on earth and to rejoice with him in heaven.

The most effective means of praising and glorifying God on earth is to live according to his commandments. In order to live in a manner befitting a Christian, man must first possess a store of Grace; that Grace is obtained in the sacraments. Having partaken of the sacrament, the Christian offers praise to his God for Grace, praise effected not only through the singing of hymns, songs, and chants, but also through the commission of good works. The Temple exhibits elements of both. The

communion in The Temple enables the reader to understand otherwise obscure passages and to understand the overall thematic unity of the work. The poetry is rich both in allusions to the sacrament and in poems which are totally concerned with the sacramental relationship of the communicant to God. The latter are among the richest poems of The Temple, and will be examined in depth during the course of this study.

The poems of The Temple are introduced by "The Church-porch," a long collection of maxims, precepts, and advice for living a moral life. The section is introduced by the subtitle "Perirrhanterium," which Hutchinson glosses as ". . . the Greek term (Lat. aspergillum) for an instrument for sprinkling holy water."[5] Herbert begins his work with a sacramental preparation by the sprinkling of the waters of baptism. The sacramental orientation of the work is established. "The Church-porch" is the prelude to the second section of The Temple, entitled "The Church." It contains the bulk of the poetry. It is with this second section that we will be concerned in this study. The third section, "The Church Militant," is removed from the metaphorical level and will not be considered.

The first poem in The Temple after the sacramental preparation in "The Church-porch" is "The Altar." It is a pattern-poem, one of a long tradition of such visual tricks.[6] However, Joseph H. Summers states that the poem should not be read as a mere facsimilie of a real object.[7] When read in this manner, the poem may be totally misinterpreted:

> The interpretation of them [pattern-poems] as naive representations of 'real' objects has resulted in the citation of 'The Altar' as additional proof of Herbert's extreme Anglo-Catholi-

> cism. An examination of the poem in the light of its tradition and Herbert's formal practice shows it to be artistically complex and religiously 'low.'[8]

As Summers notes, the word "altar" in the Anglican liturgy does not refer to the communion table, but does so in the Roman Catholic liturgy. Hence, the poem has been interpreted as showing a Roman persuasion in Herbert's religious thought. But Herbert is using the altar in the sense of the Old Testament altar, the altar of sacrifice to God.[9]

The notion of Old Testament sacrifice is closely connected with the New Testament notion, and the idea of sacrifice underlies the idea of sacrament. Reading the poem with attention to the sacrament presents the heart of the believer as the altar:

> A broken ALTAR, Lord, thy servant reares,
> Made of a heart, and cemented with teares: (p. 26).

The altar is the platform upon which the sacrifice is offered to God. Similarly, Paul's exhortation in Romans 12.1 to "present your bodies a living sacrifice, holy, acceptable unto God," defines the Christian purpose of life--to sacrifice the pleasures of the body and world for the heavenly peace of God. This sacrifice is made, paradoxically, by accepting the sacrifice already made by Christ, and by then placing it upon the altar (heart):

> O let thy blessed SACRIFICE be mine,
> And sanctifie this ALTAR to be thine. (p. 26)

The greater sacrifice performed by Christ links the poem with the tradition of the sacrament of holy communion. The significance of this link is displayed in the poem which follows "The Altar."

"The Sacrifice" contains significant imagery taken from the Eucharistic commonplaces of Christian art, liturgy, and literature. The monologue of Christ uttered in this poem contains many explicit references to both bread and blood, the two elements of communion. Jesus is sorrowful because of his betrayal:

> Therefore my soul melts, and my hearts deare treasure
> Drops bloud (the onely beads) my words to measure:
> O let this cup passe, if it be thy pleasure:
> Was ever grief, &c.
>
> These drops being temper'd with a sinners tears
> A Balsome are for both the Hemispheres:
> Curing all wounds, but mine; all, but my feares:
> Was ever grief, &c. (p. 27)

The blood from the heart of Christ is that balsam which will cure the sin-sick soul of its cares. Blood is the only prayer[10] of salvation for the sinner, and this blood is the blood shed by Christ, of which the wine of communion is the token.

These lines are paradoxical; indeed, the tone of the poem is paradoxical. Of course, the contradiction is at the basis of the Christian faith; just as Christ had to die for the sins of man, man must undergo a spiritual death and rebirth in order to be saved: "Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God" (John 3.3). Christ is experiencing the pain of suffering, and the poem becomes one of great personal conflict. This conflict is structurally evident in the various antitheses, which are

present for a purpose, as Hutchinson notes:

> . . . they support the leading idea of the poem, that the royalty of Christ, attributed to him by his persecutors in mockery, is authentic.[11]

Inherent in this statement are the main paradoxes of the Christian faith. Fortunately, Herbert has left a statement about these paradoxes. In A Priest to the Temple, he comments on the state of mind of the priest at communion:

> Especially at Communion times he is in a great confusion, as being not only to receive God, but to break, and administer him. Neither findes he any issue in this, but to throw himself down at the throne of grace, saying, Lord, thou knowest what thou didst, when thou appointedst it to be done thus; therefore doe thou fulfill what thou didst appoint; for thou art not only the feast, but the way to it.[12]

The last phrase is the source of the mixed emotions of Christ in "The Sacrifice." The drops of blood are the tokens of salvation to all but Christ, "Curing all wounds, but mine" (p. 27). Herbert has resolved the Christian paradox. Also, the statement serves to positively link the monologue of Christ to the sacrament of holy communion.

Later in the poem holy communion is emphasized, bringing into focus another commonplace of Christian tradition.

> Then with a scarlet robe they me aray;
> Which shews my bloud to be the onely way
> And cordiall left to repair mans decay:
> Was ever grief, &c.

Then on my head a crown of thorns I wear:
For these are all the grapes Sion doth bear,
Though I my vine planted and watred there:
Was ever grief, &c. (p. 31)

Here Herbert identifies Christ with both the wine of holy communion and the grapes of Isaiah's prophecy:

> Now will I sing to my wellbeloved a song of my beloved touching his vineyard. My wellbeloved hath a vineyard in a very fruitful hill: And he fenced it, and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it, and also made a winepress therein: and he looked that it should bring forth grapes, and it brought forth wild grapes. (Isaiah 5.1-2)

The Christian tradition sees the grapes as a type of Christ, and the winepress as a type of the cross.[13] The resulting wine is the wine of communion.

Through communion, the symbolic remembrance of Christ's sacrifice, the soul of the believer communicates with God and lifts the curse of original sin:

So sits the earths great curse in Adams fall
Upon my head: so I remove it all
From th' earth unto my brows, and bear the thrall:
Was ever grief like mine? (p. 32)

The curse is represented by the crown of thorns which Christ bears while on the cross. Through his sacrifice, preceeded by the Lord's Supper, he bears all of man's sins, paradoxically, of course; for in order to for-

give sin, Christ, the sinless one, must undergo death and trial:

Man stole the fruit, but I must climbe the tree;
The tree of life to all, but onely me:
Was ever grief, &c. (p. 33)

Thus the cross becomes at once the tree of salvation and the tree of death, the winepress of life and the cruel instrument of bloodshed.

Also in the poem are references to the bread of holy communion. Ironically, the bread which represents the body of Christ is offered to those who crucify him:

They give me vineger mingled with gall,
But more with malice: yet, when they did call,
With Manna, Angels food, I fed them all:
Was ever grief, &c. (p. 34)

The line before the refrain is a reference to Psalms 78.25: "Man did eat angels' food: he sent them meat to the full."[14] The manna is the bread sent from God to the people of Israel: "I will rain bread from heaven for you" (Exodus 16.4a). Biblical typology sees the Old Testament manna as a type of the New Testament communion bread. Christ states, "I am the bread of life: he that cometh to me shall never hunger; and he that believeth on me shall never thirst" (John 6.35), and this statement is the ultimate identification of Christ with the bread from heaven.

Man ultimately rebels against this bread, just as the Children of Israel had in the past:

The princes of my people make a head
Against their Maker: they do wish me dead,

Who cannot wish, except I give them bread:

Was ever grief like mine? (p. 26)

The rebellion causes the death of Christ, but through his death the bread of life is preserved in the loaf of holy communion. Thus, salvation is promised by Jesus through the sacraments:

Nay, after death their spite shall further go;
For they will pierce my side, I full well know;
That as sinne came, so Sacraments might flow:
Was ever grief, &c.

But now I die; now all is finished.
My wo, mans weal: and now I bow my head.
Onely let others say, when I am dead,
Never was grief like mine. (p. 34)

With the institution of the sacraments, Christ's mission on earth is complete. The acceptance of Christ's sacrifice is occasioned by the receiving of holy communion. This reception, through Christ's grief, paradoxically causes joy, expressed through a Christian thanksgiving. The thanksgiving is depicted in the third poem of The Temple.

"The Thanksgiving" follows "The Sacrifice" in both B and W. The thanksgiving is for the sacrifice described in the former poem. The first lines again call to mind the paradox of Christ's grief:

Oh King of grief! (a title strange, yet true,
To thee of all kings onely due)
Oh King of wounds! how shall I grieve for thee,
Who in all grief preventest me? (p. 35)

The speaker is unsure of the proper manner of expressing his grief for the death of Jesus, who has already known the supreme grief.

> Shall I weep bloud? why, thou hast wept such store
> That all thy body was one doore. (p. 35)

The result of the ultimate Sacrifice is the flow of blood which is metaphorically left behind in holy communion for the individual Christian.

The speaker is still concerned about the proper means of showing his devotion: "But how then shall I imitate thee, and / Copie thy fair, though bloudie hand?" (p. 35). There are several means available to him, among them giving his wealth to the poor, giving honor to God, building a hospital, or dedicating his children to the service of God. These are good works, but the speaker is still wrestling with the Sacrifice. Twice in the poem he reaches an impasse:

> As for thy passion--But of that anon,
> When with the other I have done.
> . . . . . .
> Then for thy passion--I will do for that--
> Alas, my God, I know not what. (pp. 35-36)

He has set out to imitate Christ. He may partially accomplish this by good works, but he cannot imitate the Sacrifice; he may only offer a meager thanks for it.

The final section of the poem looks toward the Communion in "Love (III)":

> Nay, I will reade thy book, and never move
> Till I have found therein thy love,
> Thy art of love, which I'le turn back on thee:

O my deare Savior, Victorie! (p. 36)

The final purpose of Christian life is the perfection of this "art of love." The perfection is achieved through the study of the Word, as well as the study of the Word made flesh. "The Thanksgiving" is a questioning poem, one which is not really resolved. But the repetition of the motif of Christ's blood and tears places the poem within the sacramental tradition. Holy communion is not explicitly mentioned in the poem; however, the poem indirectly asserts its presence. The presence is definitely a structural consideration, since "The Thanksgiving" immediately follows the sacramental poem, "The Sacrifice."

"The Agonie" is an attempt to understand the Divine Love which is Christ. The poem is structured in terms of a contrast between sin and love, the two forces which the "Philosophers [who] have measur'd mountains" (p. 37) cannot fathom. The central figure in the second stanza is Christ, described in terms of a metaphor from Isaiah 63, in the Garden of Gethsemene. He is a man tortured by a knowledge of the sins of all humanity, a man who has "trodden the winepress [of sin] alone" (Isaiah 63.3a). Through the metaphor of communion the effects of sin upon a Christian are contrasted to the effects of Divine Love:

> Who knows not Love, let him assay
> And taste that juice, which on the crosse a pike
> Did set again abroach; then let him say
> If ever he did taste the like.
> Love is that liquour sweet and most divine,
> Which my God feels as bloud; but I, as wine. (p. 37)

To the believer, the one true wine is the blood of Christ taken at holy

communion. The piercing of Christ's side, "so Sacraments might flow" ("The Sacrifice," p. 34), guarantees the speaker a place at the eternally flowing fountain of Grace. Thus, paradoxically, the agony of Christ in the Garden and on the Cross assures that the believer will be nourished by Divine Love. Divine Love is present in the blood-wine image of holy communion, linking "The Agonie" with the poems discussed above.

"Good Friday" is a two-part poem concerning the relationship of the believer to the sacrifice of Christ. Again the question is raised of how to atone for sin in the light of the sacrifice:

O my chief good,
How shall I measure out thy bloud? (p. 38)

There is again a paradox, central to the Christian faith, in the answer:

Then let each houre
Of my whole life one grief devoure;
That thy distresse through all may runne,
And be my sunne. (p. 39)

It is interesting to note here that Herbert's use of metaphor sometimes infringes on the purely poetic. That which "through all may runne" is Christ's sacrifice (blood), as well as the empathetic state of mind of the Christian who mentally re-enacts the sacrifice. The empathy permeates him with the fact of Christ's action; the Son (of God) thus truly becomes the sun by lighting the Christian's way to salvation. By participating in holy communion the light of Christ's Grace comes to the Christian. Continuing the metaphor of blood, Herbert makes the blood-wine motif central to the remainder of the poem:

Since bloud is fittest, Lord, to write

Thy sorrows in, and bloudie fight;
My heart hath store, write there, where in
One box doth lie both ink and sinne: (p. 39)

The reception of the sacramental meal gives the believer a store of Grace with which to combat further sin:

Sinne being gone, oh fill the place,
And keep possession with thy grace;
Lest sinne take courage and return,
And all the writings blot or burn. (p. 39)

The writings are the writings of the New Covenant, the foundation of which is the sacrament of holy communion. Through the sacrifice made on Good Friday, it is possible for the believer to place the Word (Christ) in his heart, literally through blood-wine and figuratively through the imaginative reconstruction of the sacrifice during the act of communion. Literal sacrament becomes the vehicle for a metaphorical approximation of Grace, and it must become so repeatedly as the Christian passes through life and as the reader passes through the poetic counterpart of life--The Temple.

"Faith" is the first of two poems which preface "The H. Communion." Both "Faith" and "Prayer" set the stage for the communion service, and will be examined in some detail. "Faith" begins with a question:

Lord, how couldst thou so much appease
Thy wrath for sinne as, when mans sight was
dimme,
And could see little, to regard his ease,
And bring by Faith all things to him? (p. 49)

Ultimately the answer to his question is faith itself, and the direct instrument of absolution through faith is the sacrament of holy communion:

> Hungrie I was, and had no meat:
> I did conceit a most delicious feast;
> I had it straight, and did as truly eat,
> As ever did a welcome guest. (p. 50)

The imagery of communion is couched in terms of a worldly meal. In fact, as has been noted,[15] the more metaphorical Herbert becomes, the more commonplace is his choice of words. The words here are very straightforward and humble;[16] and in the next stanza, a rather homely expression lends a touch of humor to the poem:

> That apprehension cur'd so well my foot,
> That I can walk to heav'n well neare. (p. 50)

But the tone is quickly brought back to the "high seriousness" of the previous lines. Through holy communion, a renewal of faith is effected in the speaker, and this faith is all-sufficient, even unto death:

> What though my bodie runne to dust?
> Faith cleaves unto it, counting evr'y grain
> With an exact and most particular trust,
> Reserving all for flesh again. (p. 51)

The agency of faith, holy communion, thus prepares the soul for all events, even death. What is important here is not the doctrine, but the technique of conveying the doctrine. Faith is abstract, but it is made physically relevant to the Christian by means of the metaphorical act of communion.

The following poem, "Prayer (I)," is a prayer uttered before partaking of the sacrament. Prayer is likened unto the sacrament itself in the first line ("Prayer the Churches Banquet"), which begins a series of metaphors for prayer which are quite ingenious and highly appropriate. I quote in entirety:

Prayer the Churches banquet, Angels age,
Gods breath in man returning to his birth,
The soul in paraphrase, heart in pilgrimage,
The Christian plummet sounding heav'n and earth;
Engine against th' Almightie, sinners towre,
Reversed thunder, Christ-side-piercing spear,
The six-daies world transposing in an houre,
A kind of tune, which all things heare and fear;
Softnesse, and peace, and joy, and love, and blisse,
Exalted Manna, gladnesse of the best,
Heaven in ordinarie, man well drest,
The milkie way, the bird of Paradise,
Church-bels beyond the starres heard, the souls bloud,
The land of spices; something understood. (p. 51)

Note the comparisons in lines ten and thirteen: "Exalted Manna, gladnesse of the best," and "the souls bloud." Both refer to the sacrament of communion which, remember, was initiated by the "Christ-side-piercing spear" (l. 6) that made the blood and water flow from Christ's side. The succession of metaphors in the poem is a consistent part of the structure of The Temple. Holy communion, itself a metaphor, is extended to include the realm of prayer. Prayer is a private communion with God,

so Herbert is not stretching the comparison. The private communion which is an integral part of the Christian life is fittingly used before publicly partaking of the sacrament.

"The H. Communion"[17] is the first poem dealing directly with the sacrament as performed in the liturgy of the church. The poem is an early foreshadowing of the final poem of communion, "Love (III)." In "The H. Communion" is depicted the partaking of Grace at the Lord's Table, the earthly communion:

Thou, who for me wast sold,
To me dost now thy self convey;
For so thou should'st without me still have been,
Leaving within me sinne:

But by the way of nourishment and strength
Thou creep'st into my breast;
Making thy way my rest,
And thy small quantities my length;
Which spread their forces into every part,
Meeting sinnes force and art. (p. 52)

By using the metaphor of earthly eating and drinking, Herbert emphasizes the function of the sacrament. The soul is nourished and strengthened by Grace, just as a human meal refreshes the physical body. Grace pervades the entire body, making sin an impossibility at that particular moment. But the body is not the most important part of a human being, so Herbert begins to concentrate upon the direct effect of communion upon the soul of the believer:

Yet can these not get over to my soul,
Leaping the wall that parts
Our souls and fleshy hearts;
But as th' outworks, they may controll
My rebel-flesh, and carring thy name,
Affright both sinne and shame.

Onely thy grace, which with these elements comes,
Knoweth the ready way,
And hath the privie key,
Op'ning the souls most subtile rooms;
While those to spirits refin'd, at doore attend
Dispatches from their friend. (p. 52)

Grace flows from the sacrament to the soul; this transfer of Grace is the really important part of the service. The receiving of the heavenly strength of soul enables the believer to continue in the faith. Grace brings man back to the Edenic state of Adam, when God would walk in the Garden and talk directly to man:

Before that sinne turn'd flesh to stone,
And all our lump to leaven;
A fervent sigh might well have blown
Our innocent earth to heaven.

For sure when Adam did not know
To sinne, or sinne to smother;
He might to heav'n from Paradise go,

As from one room t'another.

Thou hast restor'd us to this ease
By this thy heav'nly bloud;
Which I can go to, when I please,
And leave th' earth to their food. (p. 53)

Christ, through his sacrifice, has restored man to the state of pre-lapsarian Grace. This restoration is possible through the sacrament of holy communion. Though Herbert includes imagery from the sacrament in many poems as a refrain, sustaining the continuity of doctrine and state of mind, "The H. Communion" is the full expression of Herbert's conception of Grace, and the last stanza of the poem continues to thrust the believer toward his God.

"Whitsunday" is a poem dealing with the events in the church-calendar connected with Pentecost. Pentecost is associated with baptism of neophytes in the faith, not with holy communion. The imagery of the poem suggests an outpouring of Grace appropriate in baptism. But Grace is received in the sacramental meal as well as in baptism; the second stanza demonstrates that both sacraments were in Herbert's mind:

Where is that fire which once descended
On thy Apostles? thou didst then
Keep open house, richly attended,
Feasting all comers by twelve chosen men. (p. 59)

The rather homely imagery recalls the tone of "Faith" and "Longing," in which the metaphor for communion is a feast in a house. Here, as there, the house is the Church and the table is the communion-table, "thy

furniture so fine" ("Affliction (I)," p. 46). In "Whitsunday," which deals completely with the idea of the outpouring of Grace in baptism, there is a passage relating to the sacramental meal. Grace can not only "Drop from above" ("Grace," p. 61), but it can also be taken at a meal. "Whitsunday" serves to emphasize holy communion, and is a part of Herbert's structural plan. The incremental refrain is reinforced by this bit of imagery, imagery which is definitely connected with the sacramental meal.[18]

"Praise (I)" is a poem of praise to God for Grace. Grace is offered to all men at the Lord's Table. Grace obtained in the sacrament is a recurring refrain in The Temple; the "cordiall" of holy communion is present in this poem as a part of this refrain:

> An herb destill'd, and drunk, may dwell next doore,
> On the same floore,
> To a brave soul: exalt the poore,
> They can do more. (p. 61)

The wine of communion has the power to infuse the soul of any man with Grace, and this power is the occasion of praise to God for Grace. The refrain is sustained in "Praise (I)" in a fashion which continues the metaphor of communion with God.

"Affliction (II)" is the second of the series of five poems of despair. As in the first, the image of God's sweat as blood recalls the communion imagery of other poems, especially "The Sacrifice." The Lord has paid the price for man's soul; therefore man's tears cannot drown the sacramental Grace:

> If all mens tears were let

Into one common sewer, sea, and brine;

What were they all, compar'd to thine?

Wherein if they were set,

They would discolour thy most bloudy sweat. (p. 62)

"Discolour" in line ten is used in the sense of "to render pallid,"[19] as in "Justice (II)":

When sinne and errour

Did show and shape thy looks to me,

And through their glasse discolour thee! (p. 141)

But the irony of Herbert's verse is that, though the tears of man would attempt to discolor the sacramental blood, they cannot; for the deed portrayed in "The Sacrifice"[20] has combined man's tears with Christ's "bloudy sweat" to provide a store of Grace.

Thy crosse took up in one,

By way of imprest, all my future mone. (p. 62)

"Affliction (II)" emphasizes the communion motif by returning to the foundation of both the Christian life and the sacraments--Christ's sacrifice. "The Sacrifice" is the first sacramental poem in The Temple, and provides a basis for the succeeding imagery. "Affliction (II)" is not directly concerned with holy communion, but the repeated imagery emphasizes its connection with the sacramental Grace.

The sacramental tradition informs certain poems which contain no direct allusions to holy communion, as we have seen. One such poem is "Church-lock and key." The lock and key which forms the central image of the poem is metaphorical. The lock is sin:

I know it is my sinne, which locks thine eares,

And binds thy hands,

Out-crying my requests, drowning my tears;

Or else the chilnesse of my faint demands. (p. 66)

Sin, the cause of affliction, locks the door to God. The sacrifice of Christ's blood, represented in holy communion, is the key which unlocks the door to God:

Yet heare, O God, onely for his blouds sake

Which pleads for me:

For though sinnes plead too, yet like stones they make

His blouds sweet current much more loud to be. (p. 66)

This idea may be compared to the following passage in "The H. Communion":

Onely thy grace, which with these elements comes,

Knoweth the ready way,

And hath the privie key,

Op'ning the souls most subtile rooms; (p. 52).

The key in "Church-lock and key" is the same key that is clearly shown as the sacrament of communion in the earlier poem, the same key with which Grace unlocks the doors which sin erects around God. Through the Eucharistic experience, the sinner is given a key which allows him to enter the purielus of the throne of Grace. We might note here the carry-over effect of one metaphor from one poem to another. It is not accidental that Herbert uses keys in two poems. The first meaning of "key" creates the meaning of the second key, a meaning which is not overtly stated in "Church-lock and key" but which is implied by association to an earlier, overtly stated meaning.

"Trinitie Sunday" is an example of Herbert's fine craftsmanship at

its best. The terzarima, in three stanzas, emblematizes the Trinity. The first stanza refers once again to the Sacrifice:

> Lord, who hast form'd me out of mud,
> And hast redeem'd me through thy bloud,
> And sanctifi'd me to do good: (p. 68).

The redeeming blood of Christ is still at work in this poem; the refrain has been repeated. We have noted the presence of the sacrament of holy communion again and again in the poetry. "Trinitie Sunday" is mentioned here to reiterate quite clearly the use of communion imagery as structure in the overall work.

In a similar vein, "Sunday" is also a sacramental poem. Sunday is, the speaker says,

> The fruit of this, the next worlds bud,
> Th' indorsement of supreme delight,
> Writ by a friend, and with his bloud; (p. 75).

The "friend" is Christ. In fact, Sunday itself is the weekly memorial of Christ's resurrection:

> This day my Savior rose,
> And did inclose this light for his:
> That, as each beast his manger knows,
> Man might not of his fodder misse.
> Christ hath took in this piece of ground,
> And made a garden there for those
> Who want herbs for their wound. (p. 76)

The stanza makes mention of the food of holy communion, the bread, which is man's "fodder," grown in the garden of life. Two stanzas later, the

blood of communion is again mentioned:

> Whose drops of bloud paid the full price,
> That was requir'd to make us gay,
> And fit for Paradise. (p. 76)

The Grace of the sacramental elements carries the penitent to an Edenic state similar to that in "The H. Communion." Grace also leads to the comic nature of Sunday, where Sunday and the speaker may "Flie hand in hand to heav'n" (p. 77). The repetition of the motif of communion is especially significant in "Sunday." The sacrifice of Christ is alluded to in the first few lines; then repeated mention is made of the bread and blood of communion. Through their agency, the penitent is allowed to fly directly to heaven, the goal of every Christian. Note that the structure of "Sunday" is very similar to the structure of The Temple: "The Sacrifice" is followed by references to the holy communion which recur at intervals and the volume ends with "Love (III)." "Sunday" has a similar structure; repeated reference is made to the elements of communion in a poem which begins with a reference to the Sacrifice and ends with the believer going to the presence of God. The communion imagery serves to inform the theme of the poem in the same manner which the imagery provides structure in The Temple. Herbert has revealed his structural pattern in a single poem.

"Sighs and Grones" is another despairing poem showing the sinner's consciousness of his sins. It is an exhortation to God not to harm the speaker, a prayer for relief. This relief is justified by the blood of Christ:

> For thou hast other vessels full of bloud,

A part whereof my Savior empti'd hath,
Ev'n unto death: since he di'd for my good,
O do not kill me!

But O reprieve me!
For thou hast life and death at thy command;
Thou art both Judge and Savior, feast and rod,
Cordiall and corrosive: put not thy hand
Into the bitter box; but O my God,
My God, relieve me! (p. 83)

Through the blood of Christ the sinner has a prayer of hope, even from the depths of sorrow. Communion imagery is important in Herbert's poems of despair, for such imagery serves to impart a hope to the sinner, a knowledge that he will be saved. In the actual Church, holy communion gives hope by enabling the Christian to come close to God; in The Temple, a metaphor of man's life in the Church, communion imagery gives hope by enforcing the comic structure. The poetic motion of The Temple is toward the final poem, in which the Christian is united with God.

"Unkindnesse" compares the relationship of the believer and Christ to the believer's relationship with human friends. A paradox is implicit in the title; the speaker uses Christ in ways in which he would never think of using a friend: "I would not use a friend, as I use thee" (p. 93). Yet the speaker catches himself in his unjust comparison:

Yet can a friend what thou hast done fulfill?
O write in brasse, My God upon a tree
His bloud did spill

Onely to purchase my good-will.

Yet use I not my foes, as I use Thee. (p. 94)

Implicit in the speaker's mild reproof of himself is an awareness of the contradictory nature of his state of mind, a contradiction created by his inability to understand the paradox of spilled blood (wine-communion). He needs to be reminded of the sacrament, for only continued reiteration will make possible a resolution of his doubt and uncertainty. To such a person Herbert addresses The Temple, and continually reminds him of the effectual power of Grace obtained in the sacrament.

"Affliction (V)" also contains the imagery of communion. Sin, the primary cause of affliction, is amplified in this poem. The cause of the speaker's grief is original sin, resulting from the Fall:

At first we liv'd in pleasure;
Thine own delights thou didst to us impart:
When we grew wanton, thou didst use displeasure
To make us thine: yet that we might not part,
As we at first did board with thee,
Now thou wouldst taste our miserie. (p. 97)

In Eden, man could sup with the Lord directly, but after the Fall there are but two forces, joy and grief, which can pitch the storm-tossed soul to God:

There is but joy and grief;
If either will convert us, we are thine:
Some Angels us'd the first; if our relief
Take up the second, then thy double line
And sev'rall baits in either kinde

Furnish thy table to thy minde. (p. 97)

Man, who at first "was a garden in Paradise" ("Man," p. 102), is tossed between grief and joy. The prayer of Herbert's speaker is that both may be means to God, back into that state of Grace which will allow the Christian to sup with God once again. In effect, then, affliction itself becomes a means to Grace, much as weariness is used in "The Pulley":

Yet let him keep the rest,
But keep them with repining restlessnesse:
. . . . . .
If goodnesse lead him not, yet wearinesse
May tosse him to my breast. (p. 160)

In the final affliction poem, Herbert has arrived at much the same idea he holds in "The Pulley."

In "Obedience" another prayer is present, treating the sacrifice of God with legal terminology. It is presented as a covenant between the believer and God, a covenant which is to be honored on both sides with obedience. The position of the believer is paradoxical: he is less than nothing in God's sight; yet he is in the position of negotiation:

Lord, what is man to thee,
That thou shouldst mind a rotten tree? (p. 104)

We remember Herbert's comparison of man to a garden in "Miserie," "He was a garden in a Paradise" (p. 102), and the comparison to a tree in "Man," "He is a tree, yet he bears more fruit" (p. 91). In "Obedience," man is again a tree, but a rotten one, incapable of bearing fruit (good works). Imperfect man, then, submits himself to a covenant of

works, which is possible through the Sacrifice:

Besides, thy death and bloud
Show'd a strange love to all our good:
Thy sorrows were in earnest; no faint proffer,
Or superficial offer,
Of what we might not take, or be withstood. (p. 104)

Obedience becomes an obligation of man, made necessary "by way of purchase" (p. 105) of Christ's death. This covenant, in the last stanza, will hopefully lead others to the performance of good works:

How happie were my part,
If some kinde man would thrust his heart
Into these lines; till in heav'ns Court of Rolls
They were by winged souls
Entred for both, farre above their desert! (p. 105)

Through the purchase of man by Christ, a covenant is made, and perhaps this covenant will have a good effect upon some other soul.[21] The real significance of the covenant lies in that it is made by the sacrament of holy communion, and, as such, is a continuing part of Herbert's poetic plan.

The next poem, "Conscience," returns to the individual Christian in his daily conflicts with his conscience. Conscience is seen as an evil influence upon the speaker, a voice which is forever contradictory: "Not a fair look, but thou dost call it foul: / Not a sweet dish, but thou dost call it soure" (p. 105). The "pratler" is silenced, however, by the fact that Christ has purchased the speaker's soul. Note the imagery in the following passage:

If thou persistest, I will tell thee,
That I have physick to expell thee.
And the receit shall be
My Saviours bloud: when ever at his board
I do but taste it, straight it cleanseth me,
And leaves thee not a word;
No, not a tooth or nail to scratch,
And at my actions carp, or catch. (pp. 105-106)

This "physick" is described totally in the imagery of holy communion. The use of "board" for table is significant, as the imagery is brought to the commonplace even though the description is of the most metaphorical of actions. The conscience can no longer trouble him because he is periodically cleansed and renewed in his faith by the sacrament. It becomes "both my physick and my sword" (p. 106), and his weapon against evil as well as his comforter.

Christ as the grape-bunch is the central image of "Love-joy." The grape-bunch symbol unifies a group of poems in The Temple, and is discussed at length by Miss Tuve.[22] The symbol is described in the following manner:

> One of the oldest of the Old Testament 'types,' this has a history in graphic works of art . . . which shows it as popular from the eleventh or twelfth century until considerably after Herbert's time; and the very situation itself of one of his poems, 'Love-joy' (p. 116), springs from this iconographical use.[23]

Miss Tuve cites many instances of the occurrence of this type in

medieval literature, liturgy, woodcarvings, and other art forms. It is sufficient to note here that the association of Christ as botrus was indeed a commonplace, and is the informing image of "Love-joy." The grapes are pressed in the winepress of the cross, and through this supreme sacrifice the saving wine of holy communion is offered to the world.

"Love-joy" provides a positive identification of Christ as botrus:

> As on a window late I cast mine eye,
> I saw a vine drop grapes with J and C
> Anneal'd on every bunch. One standing by
> Ask'd what it meant. I, who am never loth
> To spend my judgement, said, It seem'd to me
> To be the bodie and letters both
> Of Joy and Charitie. Sir, you have not miss'd,
> The man reply'd; It figures JESUS CHRIST. (p. 116)

The poem also provides an identification of "joy" and "charitie" with Christ, which will be seen in the next poem in this study. The grapes, from which flow the communion wine, are Christ himself, an important identification. The botrus image informs both this poem and "The Bunch of Grapes."

"The Bunch of Grapes" is completely structured by the imagery of holy communion. The title immediately suggests the botrus, and the first stanza introduces the Old Testament type:

> Joy, I did lock thee up: But some bad man
> Hath let thee out again:
> And now, me thinks, I am where I began

Sev'n yeares ago: one vogue and vein,
One aire of thoughts usurps my brain.
I did towards Canaan draw; but now I am
Brought back to the Red sea, the sea of shame. (p. 128)

In iconography the Ark of the Covenant is commonly identified with the botrus.[24] The speaker makes this identification by comparing the way of the Christian to the wandering of the Hebrews in the wilderness. Although he "did towards Canaan draw," he must turn back for a time, because "Joy" has been "let out." This joy is a pun, referring to both human joy, the joy of living in Christian salvation, and the Joy of "Love-joy," or Christ. Without Christ the speaker cannot enter the Promised Land.

The Hebrews could not enter without the Ark of the Covenant, symbolic of the Old Covenant made with Abraham. The Jews wandered in the wilderness for forty years for their violation of this Covenant of Works. The Christian similarly pays for his violations of the New Covenant of Grace:

For as the Jews of old by Gods command
Travell'd, and saw no town;
So now each Christian hath his journeys spann'd
Their storie pennes and sets us down.
A single deed is small renown.
Gods works are wide, and let in future times;
His ancient justice overflows our crimes.

Then have we too our guardian fires and clouds;

Our Scripture-dew drops fast:
We have our sands and serpents, tents and shrowds;
Alas! our murmurings come not last.
But where's the cluster? where's the taste
Of mine inheritance? Lord, if I must borrow,
Let me as well take up their joy, as sorrow. (p. 128)

The Christian is beset by "sands and serpents" just as the Old Testament Chosen People were. But the Hebrews also had the pillar of cloud by day and fire by night, which eventually guided them to Canaan (Exodus 13.21-22). The Christian, noting this, asks for "joy," which is afforded by the Grace of Christ in the New Covenant:

But can he want the grape, who hath the wine?
I have their fruit and more.
Blessed be God, who prosper'd Noahs vine,
And made it bring forth grapes good store.
But much more him I must adore,
Who of the Laws sowre juice sweet wine did make,
Ev'n God himself being pressed for my sake. (p. 128)

The Ark preceeded the Children of Israel into Canaan; in a similar manner, the botrus, or Christ, must preceed the Christian into heaven. However, the physical Christ is not necessary in the sense that the Ark was necessary, for the botrus is pressed upon the wine-press of the cross, yielding the wine of communion. Through partaking of this "sweet wine" the Christian is assured of keeping "Joy" before him, and the botrus then figuratively preceeds him into heaven. The wine of communion is the mainstay of the faith, along with "Our Scripture-dew," and

together the Christian may use them to assay to heaven and the final Communion with Divine Love.

"Love unknown" is one of the richest poems in The Temple. The poem is an allegory which resembles a vision or dream. Robert L. Montgomery, Jr., has noted the complex allegorical method of Herbert in this poem.[25] The vehicle of allegory is the description of events given by the speaker, who relates his experiences to a friend. The description of the actions is highly emblematic; Rosemary Freeman has noted that the poem is ". . . the only poem [in The Temple] which versifies the material of [Christopher Harvey's Schola Cordis and Quarles's Emblemes and Hieroglyphikes of the Life of Man] so consistently and obviously."[26] The emblem is that of the heart of man being weighed by an agent of God at the Last Judgment. The speaker of "Love unknown" tells of such an experience, and the experience is the vehicle of the allegory implicit within the actions. In the allegory, sacramental Grace is the only instrument of salvation, and the imagery of holy communion defines the experience as totally within the sacramental relationship of believer to God.

The speaker's heart undergoes three processes: first, a purification in "a font, wherein did fall / A stream of bloud" (p. 129), which is representative of the baptizing of the Christian's soul; second, the heart undergoes affliction, where it is thrown into "a boyling caldron" (p. 129), in which its hardness is made soft through the agency of the holy communion; and, third, the heart endures a quickening by the agency of "thoughts, / I would say thorns" (p. 130), which rids the heart of dullness. These three processes are a part of ". . . a traditional

pattern of Christian regeneration . . ."[27] which is presented as an allegory of all Christian experience. The agent of the process is Grace, that Grace which is obtained through the sacraments. An examination of the means to Grace in the poem is essential to an understanding of Herbert's purpose.

The purification is the beginning of Grace at the beginning of Christian life. It is an experience which is traumatic: "the very wringing yet / Enforceth teares" (p. 129), but the purification is essential for a renewal of what is old and sinful.

The speaker continues his normal life after the beginning of Grace, apparently falling back into his sinful patterns. While walking one evening, he spies

> a large
> And spacious fornace flaming, and thereon
> A boyling caldron, round about whose verge
> Was in great letters set AFFLICTION. (p. 129)

Affliction is a means to Grace in "Affliction (V)" (p. 97), and the caldron called "Affliction" in "Love unknown" is no different. Affliction has the power to soften what is hard, and the speaker's heart is indeed very hard:

> But as my heart did tender it, the man,
> Who was to take it from me, slipt his hand,
> And threw my heart into the scalding pan;
> My heart, that brought it (do you understand?)
> The offerers heart. Your heart was hard, I fear.
>
> (pp. 129-130)

The friend's comment in the last line is acknowledged to be true. His heart is softened, but not by "Affliction" alone. The agency of Grace, the holy communion, does most of the work:

> I found a callous matter
> Began to spread and to expatiate there:
> But with a richer drug then scalding water
> I bath'd it often, ev'n with holy bloud,
> Which at a board, while many drunk bare wine,
> A friend did steal into my cup for good,
> Ev'n taken inwardly, and most divine
> To supple hardness. (p. 130)

The sacramental meal is unmistakable in this section. It is the means to Grace, who is the "friend" of line forty-three. The friend softens the hard heart of the sinner in a much more complete manner than affliction could ever have accomplished. For without Grace, affliction will only make the heart harder. So the "holy bloud" of communion is the most powerful means of softening the heart of the sinner. This softening is accomplished by means of Grace.[28]

As before, the speaker retires after his ordeal:

> But at the length
> Out of the caldron getting, soon I fled
> Unto my house, where to repair the strength
> Which I had lost, I hasted to my bed. (p. 130)

His purpose is "to sleep out all these faults," but sleep is not a part of God's plan for a Christian:

> I found that some had stuff'd the bed with thoughts,

I would say thorns. (p. 130)

The thorns are present to prevent "dullness," which is an invitation to sin. The dull heart is not on guard against sin; neither is it able to praise well and pray well. The speaker admits his fault, but excuses himself:

> Indeed a slack and sleepie state of minde,
> Did oft possesse me, so that when I pray'd,
> Though my lips went, my heart did stay behinde.
> But all my scores were by another paid,
> Who took the debt upon him. (p. 130)

The thorns are in his bed to "quicken" his heart, to keep him spiritually alert. But they have little effect except to make him complain. When he lays his faults on Jesus in the last two lines quoted, he is shifting all blame from himself; but making excuses, as his friend sees, is not the mark of a Christian. The Christian must not merely put aside his faults; he must strive to perfect them. He is required to present his body as "a living sacrifice, holy, acceptable unto God, which is your reasonable service" (Romans 12.1).[29]

> The speaker does not realize the meaning of his unique experience. The protagonist has failed to appreciate what has happened to him. After the bed of thorns he admits his imperfection, his 'dullness,' but makes excuses for himself by misinterpreting Christ's sacrifice. . . .[30]

The friend is forced by the speaker's misinterpretation to supply the meaning of the allegory. He says:

> Mark the end.

The Font did onely, what was old renew:
The Caldron suppled, what was grown too hard:
The Thorns did quicken, what was grown too dull:
All did but strive to mend, what you had marr'd.
Wherefore be cheer'd, and praise him to the full
Each day, each houre, each moment of the week,
Who fain would have you be new, tender, quick.

(pp. 130-131)

The speaker is fortunate to have the voice of conscience to explain his circumstances. He does not seem to realize that Grace has been given to him in abundance through sacramental means.

The friend (conscience) interprets the experience of the speaker. The final section is necessary to complete the allegory:

> . . . to preserve the dramatic as well as the allegorical integrity of the piece the colloquy and final lesson are just as necessary as the narrative of the speaker's trials, for the friend appears to symbolize the speaking of Christ in the human heart.[31]

The advice of the friend is to "praise him to the full / Each day, each houre, each moment of the week" (pp. 130-131); such praise is the result of the renewal of Grace in the Christian heart. The agents of Grace, baptism and communion, "did but strive to mend, what you had marr'd (p. 130), making possible a truly contrite heart. Grace enters the contrite heart, and should be continually replenished by praise, good thoughts, and repetition of the sacraments. Man is weak, and needs an interpreter, just as the speaker of "Love unknown." That interpreter is

the Grace obtained through the sacraments.

"Love unknown" is one of the central poems of The Temple. It precisely defines the role of the sacraments in the life of the Christian and firmly establishes the pattern of repetition of the imagery of holy communion. The poem defines the refrain running through the entire work, and establishes the relationship of the Christian to the Grace he obtains in the sacraments. The action of the sacraments provides the structure of the poem, as the action of Grace provides the meaning. The structure of "Love unknown" is indicative of the structure of The Temple as a whole. Beginning with baptism, the life of the Christian progresses through holy communion. But in "Love unknown," the speaker is blind to the significance of the sacraments until his friend enlightens him. The "Love" to which man aspires is Divine Love, which is the subject of "Love unknown," and also the subject of The Temple; each step in the way of the Christian is a step toward the final poem, "Love (III)."

"Divinitie" is a poem which advocates the abandonment of science, man-made definitions and distinctions, in favor of a simple obedience to God. True divinity, the nature of God, is simple; but divinity is also a science, the science of the nature of God, which is man-made and complex. Herbert compares this science with astronomy, so that just as men invent epicycles they invent another heaven,

> Which with the edge of wit they cut and carve.
>
> Reason triumphs, and faith lies by. (p. 134)

But Christ, when he gave men laws to follow, made them simple:

> Could not that Wisdome, which first broacht the wine,
>
> Have thicken'd it with definitions?

. . . . . .

But all the doctrine, which he taught and gave,
Was cleare as heav'n, from whence it came.
(pp. 134-135)

The reference to holy communion in line nine is made explicit in the sixth stanza:

But he doth bid us take his bloud for wine.
Bid what he please; yet I am sure,
To take and taste what he doth there designe,
Is all that saves, and not obscure. (p. 135)

Grace, obtained in holy communion, is not difficult to acquire, and it does not require a great deal of thought. It is offered to all, simply and openly, at the Lord's Table. Faith is the requirement of a good Christian, not reason: "Faith needs no staffe of flesh, but stoutly can / To heav'n alone both go, and leade" (p. 135). Divinity, in the sense of the nature of God, may be easily apprehended through the agency of the sacrament. Thus, Herbert dismisses the science of man:

Then burn thy Epicycles, foolish man;
Break all thy spheres, and save thy head. (p. 135)

A faith in saving Grace is vastly superior to any human reason. Grace is that allowance which man receives from God in the sacrament of holy communion.

In "Church-rents and schismes," the speaker addresses the Church of England, comparing it to the Rose of Sharon.[32] Her majesty is being corrupted by inner turmoil from her all-too-human members. The speaker suggests that there is a remedy to this turmoil, however, a remedy which

is suggestive of the return to simplicity in "Divinitie." He says:

> Why doth my Mother blush? is she the rose,
> And shows it so? Indeed Christs precious bloud
> Gave you a colour once; which when your foes
> Thought to let out, the bleeding did you good,
> And made you look much fresher than before. (p. 140)

The blood is the blood of the sacrament. Through a return to the basic parts of the faith, the speaker suggests that a healing will be effected. The tears of the speaker are offered, but nothing will be effective except the sacramental Grace which should be in the hearts of all men.

"An Offering" depicts the search for a perfect offering to give to God. The heart was presented in "Love unknown," and again the heart is the object offered in "An Offering." Hearts are not always perfect, especially in the light of Christ's sacrifice:

> What hast thou there? a heart? but is it pure?
> Search well and see; for hearts have many holes.
> Yet one pure heart is nothing to bestow:
> In Christ two natures met to be thy cure. (p. 147)

The following problem of the Christian is one reflected in many of Herbert's poems: if the believer offers everything he has and is, no matter how close to perfection, it is still nothing next to the perfection of God and the sacrifice of Christ. And, unfortunately, the heart of the Christian is subject to impurity and division between good and evil. The speaker's insufficiency is resolved, however, by the mercy of Christ portrayed in terms of holy communion:

> There is a balsome, or indeed a bloud,

Dropping from heav'n, which doth both cleanse and close
All sorts of wounds; of such strange force it is.
Seek out this All-heal,[33] and seek no repose,
Untill thou finde and use it to thy good: (p. 147).

The balsam of holy communion is Grace, which has the power to heal and purify the heart for offering unto God. After this process, the gift may be brought to the Father: "Then bring thy gift, and let thy hymne be this;" (p. 147) and the hymn follows. It is a hymn of thanksgiving for transforming Grace:

Yet thy favour
May give savour
To this poore oblation;
And it raise
To be thy praise,
And be my salvation. (p. 148)

Through the agency of holy communion, Grace is again renewed, and a step closer to heaven is taken. "An Offering" repeats the incremental refrain of holy communion, and is a part of the total structural plan of The Temple. An impressive unity is achieved by means of repetition of communion imagery.

"The Collar" is perhaps the most difficult poem of The Temple to assess. It has been dismissed by one interpreter as a poem which ". . . will not bear comparison with /Herbert's/ most serious work."[34] On the other hand, speaking of both "The Collar" and "The Pulley," A Literary History of England calls them ". . . among the finest short poems of their type."[35] Certainly no poem of Herbert has aroused such

a varied range of interpretation and critical interest.

The title itself is a multi-leveled pun. Rickey cites these levels, with an important implication.[36] "Collar" of course implies restraint, both physical and spiritual; it also refers to the clerical collar itself, which Herbert wore. The "caller" at the end of the poem is God himself. Also, the poem is an expression of choler, the rage of a man because he is bound to a life to which he is not totally reconciled. And, finally, "calling" is almost universally used by Christian ministers to describe their vocation. "Only a Herbert could combine these most disparate meanings without grotesquery."[37] If, indeed, we can take these nuances as true, then the first part of the argument should be examined more fully.

The speaker is not necessarily Herbert, of course. But Rickey suggests that he is at least a priest. The reason for this suggestion is couched in the first line: "I struck the board, and cry'd, No more" (p. 153). As has already been seen in this study, when Herbert uses "board" he is usually referring to the communion table.[38] "There is, then, a strong likelihood that the protagonist sacreligiously strikes the altar, an action improbable for a layman to perform."[39] In support of this argument, communion imagery may be discovered in the first part of the poem:

Have I no harvest but a thorn
To let me bloud, and not restore
What I have lost with cordiall fruit?
Sure there was wine
Before my sighs did drie it: there was corn

Before my tears did drown it. (p. 153)

The thorn, the blood, and the fruit of the vine have all been connected with Herbert's use of communion imagery. The next image is problematic; corn has not been seen before in this context. A probable reading is as follows: since "corn" was synonymous with "wheat," the stuff of bread, this is a reference to the bread of holy communion, the body of Christ. No corn means no bread, and no bread means no Christ. This absence, or the possibility of such an absence, creates an inner turmoil within the priest, hence his frustration. The last line quoted above is very similar to a line in "H. Baptisme (I)": "And stop our sinnes from growing thick and wide, / Or else give tears to drown them, as they grow" (p. 44). The effect of this repetition is to provide a sacramental frame of reference for Herbert's priest. The communion imagery recalls other poems with sacramental imagery, sustaining Herbert's thematic structure. Thus, although in the last portions of the poem the rhythm and tone grows "more fierce and wilde / At every word" (p. 153), the appearance of God, the fountainhead of Grace, in the last two lines is not unexpected:

Me thoughts I heard one calling, Child!

And I reply'd, My Lord. (p. 154)

The priest's gentle submission is possible through a knowledge, derived from the sacraments, of his creator. "The Collar" is, of course, a highly complex poem, but it is more easily understood when viewed in the light of Herbert's use of incrementally repeated sacramental imagery.

"The Invitation" is a poem of holy communion which preceeds "The Banquet." Both are to be considered as a unit, consisting of the

prelude to the event and the event itself. "The Invitation" is one of Herbert's simpler poems, and, as its title suggests, is simply an invitation to God's "board":

Come ye hither All, whose taste
Is your waste;
Save your cost, and mend your fare.
God is here prepar'd and drest,
And the feast,
God, in whom all dainties are.

Come ye hither All, whom wine
Doth define,
Naming you not to your good:
Weep what ye have drunk amisse,
And drink this,
Which before ye drink is bloud. (pp. 179-180)

All have been invited to the Lord's Table to partake of Grace. In the second stanza, the word "define" has a triple meaning, which emphasizes the difference in the communion wine and secular wine:

> Grosart glossed the triple meaning of <u>define</u> in the second stanza . . . 'define' him by his then qualities, but also that his fineness or propriety peculiar to man is taken (de) away from him--a sub-play also on 'finis.'[40]

The banquet with the Lord is a far better thing than any other event which can happen to a man. It is finer because of Grace, or Divine Love, which is present at the sacrament:

Come ye hither All, whose love
Is your dove,
And exalts you to the skie:
Here is love, which having breath
Ev'n in death,
After death can never die. (p. 180)

These lines foreshadow "Love (III)," in which the banquet is with Divine Love itself. The repetition of the sacramental imagery in "The Invitation" continues in "The Banquet":

O what sweetnesse from the bowl
Fills my soul,
Such as is, and makes divine!
. . . . . .
Or hath sweetnesse in the bread
Made a head
To subdue the smell of sinne; (p. 181).

The wine and bread in these two stanzas provide the beginning of an alternation of imagery which continues throughout the poem. The "sweet and sacred cheer" (p. 181) of holy communion is the means of Grace whereby the Christian may unite with God:

God, to show how farre his love
Could improve,
Here, as broken, is presented.
. . . . . .
God took bloud, and needs would be
Spilt with me,

And so found me on the ground.

Having rais'd me to look up,
In a cup
Sweetly he doth meet my taste.
But I still being low and short,
Farre from court,
Wine becomes a wing at last.

For with it alone I flie
To the skie:
Where I wipe mine eyes, and see
What I seek, for what I sue;
Him I view,
Who hath done so much for me. (pp. 181-182)

The agency of holy communion once again is shown to be the road to heaven. Anticipation of the union with God after death is especially pronounced in this final section of The Temple, and this attention is illustrative of the tension produced by the thematic structure.

"The Elixir" is a small poem comparing the Grace received in the sacrament to the legendary powers of alchemical lore:

All may of thee partake:
Nothing can be so mean,
Which with his tincture (for thy sake)
Will not grow bright and clean.

. . . . . .

This is the famous stone
That turneth all to gold:
For that which God doth touch and own
Cannot for lesse be told. (pp. 184-185)

The tincture of holy communion is able to work miracles upon the soul of the sinner. Through partaking of this "elixir," Grace enters the individual and prepares him for his eventual death and union with God. Grace assures the Christian, who must face death, that his death will be an occasion of joy rather than an occasion of sorrow.

The poem "Death" emphasizes the necessity for Grace obtained through the sacraments. Death, for the Christian, is no longer a fearful thing:

Death, thou wast once an uncouth hideous thing,
Nothing but bones,
The sad effect of sadder grones:
. . . . . .
But since our Saviors death did put some bloud
Into thy face;
Thou art grown fair and full of grace,
Much in request, much sought for as a good. (pp. 185-186)

The Christian may even seek death, for death brings him closer to that time "When souls shall wear their new aray, / And all thy bones with beautie shall be clad" (p. 186). Death has grown "full of grace" through the sacrifice of Christ. After death the earthly holy communion will no longer be needed, and the soul will participate in an eternal Communion with its creator.

"Love (III)" is the final poem of The Temple. It is the culmination of the themes and images which have been recurring throughout the work. The order of the five final poems is significant. In W, B, and 1633, the five final poems are in this order: "Death," "Dooms-day," "Judgement," "Heaven," and "Love (III)," which indicates the progress of the Christian soul after death. The "Love" of the poem is Divine Love, or Grace, or, simply, God. God receives the soul, which is already in heaven with him, and invites it to his table:

Love bade me welcome: yet my soul drew back,
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkinde, ungratefull? Ah my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.

You must sit down, sayes Love, and taste my meat:
So I did sit and eat. (pp. 188-189)

The banquet is not the holy communion of the earthly Church, because the table is laid in heaven. Joseph H. Summers comments on this interpretation, saying, "The banquet at which Love serves personally is not that of the earthly church, but that final 'communion' mentioned in Luke xii.37. . . ."[41] The invitation is given personally by God, not by God through a priest.[42] The situation, in which the speaker is gently chided for thinking himself yet unworthy, is recorded with poignant simplicity. The Christian is at last allowed to sup directly with his God, the subject of his attention for so many years. The placement of "Love (III)" in The Temple, as well as the thematic structure--which presupposes such a poem--are convincing arguments for Herbert's purpose. The imagery of holy communion is present throughout the work, and so is the personification of Love.[43] The references to Love, Grace, and heaven multiply during the last section, indicating a climax is approaching. One might expect "Death" to be the climax of The Temple, but for Herbert, death is an entrance into a new life with God. The beginning of this new life, in "Love (III)," is the climax of the volume.

The Christian life is a series of battles against despair, affliction, and sin. In order to win any of these battles, the believer must have adequate preparation, and the preparation is in the form of sacramental Grace. Herbert frequently uses the imagery from the sacrament of holy communion for this reason: his Christian, who is an especially contemplative one, feels a desperate need for Grace. Indeed, even after he has entered heaven in "Love (III)," he is reticent: "Love bade me

welcome: yet my soul drew back" (p. 188). But the Grace which is freely given in the sacraments proves superior to sin and affliction, and Herbert's Christian is saved.

His salvation is effected by means of this Grace, and the main agency of Grace is the sacrament of holy communion. Communion is a meal in which the soul is nourished; it is a metaphor for the union with Christ, a sign that "ye do shew the Lord's death till he come" (II Corinthians 12.26b). Herbert employs this metaphor often, and at intervals. The Temple, with all of its experiences of triumph over sin and death, may be considered a hymn of praise to God for his Grace. And the refrain of that hymn is the imagery taken from holy communion. In this manner, the imagery provides a thematic unity to The Temple. The volume is not, as we have it, a finished product; but enough is known of it to assume that at least a good part of Herbert's overall plan is present. And that overall plan certainly incorporates the sacrament of holy communion. As holy communion is the basis for "Love (III)," and so many other poems, it is the major unifying device of The Temple.

CHAPTER III: CONCLUSION

It has been the purpose of this study to examine the thematic unity of The Temple, thereby demonstrating that the major unifying device is the incremental repetition of imagery from the sacrament of holy communion. Two thematic considerations explain the role of the imagery in the overall plan of the work.

Primarily, The Temple is a metaphor of the Christian experience. Beginning with the foundation of the faith, Christ's sacrifice, the poetry at once establishes the sacramental view of life. "The Altar," the first poem of note, begins the motif of individual sacrifice. The heart of the believer is an altar upon which his life is sanctified for Christ. "The Sacrifice," the foundation of the Christian faith, immediately follows. In this poem the sacrament of holy communion, which, according to Scripture, preceeds Christ's crucifixion, provides a metaphorical vehicle for Herbert's view of the Christian life. The initiation of the sacraments is the central result of Christ's mission on earth; the believer, having sacrificed himself for Christ, may then accept Christ's sacrifice. This acceptance is indicated by partaking of the body and blood of Christ, the bread and wine of holy communion. By accepting the sacrifice of Christ, the believer enters a new life with God, the new life of which The Temple is the metaphor.

The communion imagery of "The Sacrifice" is constantly repeated throughout The Temple. As the Christian moves through life, he is beset

by many problems. The five "Affliction" poems are indicative of the despondency that the believer must sometimes experience. In such times a renewal of Grace, first obtained at the believer's entrance into the Covenant, is the remedy for his troubles. In the actual Church, this Grace is renewed through the periodic offering of the sacrament of holy communion. By partaking of the sacrament repeatedly, the believer is able to keep in close communion with God, to keep the Word (Christ) in his heart. The literal sacrament thus becomes in The Temple the vehicle for a metaphorical approximation of Grace, which as such must be repeated throughout the life of the Christian. The reader who is also passing through the poetic counterpart of life--The Temple--must also be aware of the metaphorical approximation of Grace. In fact, without Grace (the presence of Christ's mission fulfilled) the entire edifice of the metaphorical temple, as well as the literal church, and the Christian way of life are meaningless and structureless. Thus, an understanding of the thematic unity is essential to the correct reading of certain poems in The Temple. Recalling the explication of "Church-lock and key,"[1] it is apparent that the key in "The H. Communion" defines the key in "Church-lock and key." In connection with communion imagery, it is also apparent that Herbert's use of "key" in two poems is not accidental; the first key defines the second. Similarly, each succeeding repetition of communion imagery within The Temple defines or expands the next image. Through the accumulated readings of the sacramental poems, The Temple is seen to be unified by the imagery of holy communion.

In a secondary sense, The Temple is also a hymn of praise to God. Herbert was an accomplished musician as is attested by Walton and John

Aubrey. Aubrey states that Herbert ". . . had a very good hand on the lute and . . . set his own lyrics or sacred poems [to music]."[2] Herbert was a conscious craftsman, and probably saw little distinction between the making of poetry and music.[3] The presence of the repeated communion imagery serves the same purpose as a refrain in a hymn or ballad; it reinforces the theme of The Temple, the sacramental view of life. This incremental repetition serves to impart a continuity to the poetry, by continually suggesting the goal of the devout Christian. The poetic motion of The Temple is upward, toward God; the motion is sustained by the communion service, which is the metaphorical equivalent of union with God, of Grace received. Until the Christian, after his death, is able to eternally commune with God, he must substitute the metaphorical equivalent which is present in the sacrament. The refrain-like repetition of the communion imagery sustains Grace in the Christian soul, and by doing so lends unity to The Temple.

By blending music (harmony) with Christianity, Herbert has produced a unified whole, a statement of the nature of the Christian universe, of the nature of the Christian state of mind, and of the nature of the Christian way of life. Though not a completed product, The Temple is more than the mere skeleton of a unified poetic work. The framework of The Temple is not primarily the superficial likeness to a church building, but the metaphorical unity provided by the incremental repetition of communion imagery. The plan of Herbert is structurally very sound, and, although not readily apparent, is obviously the work of a master craftsman. Herbert has left a monument of praise to his creator, a monument which is of lasting significance.

NOTES

CHAPTER I: INTRODUCTION

[1]Izaak Walton, "The Life of Mr. George Herbert," Seventeenth-Century Prose and Poetry, ed. Alexander M. Witherspoon and Frank J. Warnke, 2nd ed. (New York, 1963), p. 286.

[2]St. Paul initiated the metaphor of the Christian as God's temple: "Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you?" (I Corinthians 3.16). The various hymnologic techniques in The Temple are detailed below, passim.

[3]F. E. Hutchinson, ed. The Works of George Herbert, rev. ed. (Oxford, 1967), pp. lxx-lxxi. This edition is hereafter cited as Works. Quotations from Herbert in my text are from this volume, and are followed by page numbers in parentheses.

[4]Works, p. lxxi.

[5]Works, pp. lv-lvi.

[6]In the past, the order of the poems has been subject to controversy. Critical refusal to note any structure in the work other than the superficial physical divisions of a church-building ultimately led to the arbitrary ordering of the poems in George Herbert Palmer's edition, The English Works of George Herbert, 3 vols. (Boston, 1905).

Palmer groups the poems into six arbitrary classifications on the basis of theme and chronology. Although the notes to the poems are of great critical significance, the chronology is dubious and the thematic groupings are altogether too artificial to represent Herbert's purpose. Fortunately, Hutchinson's fine edition returns to the 1633 text, which represents the order which Herbert probably intended.

[7]Works, p. lxxi.

[8]Works, p. lxxiii.

CHAPTER II: THE THEMATIC STRUCTURE

[1]Margaret Bottrall, George Herbert (London, 1954), p. 83.

[2]Walton, pp. 282-283.

[3]See below, pp. 53-55, for an interpretation in full.

[4]Regarding the frequency of holy communion, Herbert in A Priest to the Temple states:

> . . . the Parson celebrates it [holy communion], if not duly once a month, yet at least five or six times in the year; as, at Easter, Christmasse, Whitsuntide, afore and after Harvest, and at the beginning of Lent. (p. 259)

[5]Works, p. 477.

[6]Mary Ellen Rickey, Utmost Art: Complexity in the Verse of George Herbert (Lexington, Ky., 1966), pp. 9-15, has a discussion of this

tradition of "altar-poems."

[7]See Joseph Summers, George Herbert: His Religion and Art (Edinburg, 1954), pp. 140-143 for the full discussion.

[8]Summers, pp. 140-141.

[9]Rickey, pp. 10 ff., suggests that the altar is a pagan type, following English poetic tradition. Perhaps its shape suggests this, but the content of the poem definitely places it within the Christian sacramental tradition.

[10]"Bead," as used in line 22, is to be taken in its original sense as a substantive, meaning "prayer." See OED.

[11]Works, p. 485.

[12]Works, pp. 257-258.

[13]I apply the ideas of Rosemond Tuve to "The Sacrifice" as she applies them to an explication of "The Bunch of Grapes." See her A Reading of George Herbert (Chicago, 1952), pp. 112-123, for this explication.

[14]See Hutchinson's note, Works, p. 487.

[15]Rickey, p. 72.

[16]A similar use of humble imagery is in "Longing": "Thy board is full, yet humble guests / Finde nests" (p. 149). The word "nests" is really not the sort of thing one would expect to find in a metaphysical

poem expressing the longing of a Christian for his God, but Herbert is a master of technique, and the image is not at all grotesque.

[17]W has only lines 25-40 of the poem, under the title "Prayer." Another poem in W, entitled "The H. Communion," is not in B or 1633, and will not be discussed here. See Works, p. 200 for the text of the latter poem.

[18]Hutchinson notes that in W, ll. 13-38 are radically different from the version of both 1633 and B. The earlier form contains a rather grotesque image of obtaining nourishment through a sacramental meal rather than a sacramental washing:

> Show y^{t} thy breasts can not be dry,
> But y^{t} from then ioyes purle for ever
> Melt into blessings all the sky,
> So wee may cease to suck: to praise thee, never. (p. 59)

The entire sky becomes full of the heavenly milk which is Grace to the sinner. The revision in 1633 and B is fortunate, for the poetic effect is much more profound than the earlier form in W; the earlier form shows that Herbert has confused his imagery, using the imagery of the sacramental meal rather than baptism. The confusion indicates the importance of communion in his own Christian experience, as well as the importance in the Christian life for which The Temple is metaphor.

[19]See Hutchinson's note, Works, p. 497.

[20]Note ll. 25-26 of "The Sacrifice":

These drops being temper'd with a sinners tears
A balsome are for both the Hemispheres: (p. 27).

[21]Cf. Herbert's words to Duncon concerning the purpose of The Temple, quoted above, p. 1.

[22]See Tuve, pp. 112-123.

[23]Tuve, p. 112.

[24]Numerous woodcuts depict the Hebrews crossing the Jordan with the botrus hanging from a pole between two men. For an illustration, see Tuve, p. 115, and Plate VI.

[25]Robert L. Montgomery, Jr., "The Province of Allegory in George Herbert's Verse," University of Texas Studies in Language and Literature, 1 (1960), 457-472.

[26]English Emblem Books (New York, 1966), pp. 166-167.

[27]Montgomery, p. 467.

[28]John Unrau, "Three Notes on George Herbert," Notes and Queries, n. s. 15 (March 1968), 94, suggests that both classical and Elizabethan writers of natural curiosities saw blood as the only reagent capable of softening the hardest substance, diamond. If this be so, then Herbert probably knew this tradition; the blood is poured on the heart because it is hard, and for no other reason.

[29]Perhaps this verse was the partial inspiration for "Love unknown." The Lord of the poem demands a "reasonable service" which

the speaker does not immediately fulfill. Until the service is reasonable, the font, caldron, and thorns are continually necessary.

[30]Montgomery, p. 468.

[31]Montgomery, p. 468.

[32]Hutchinson, Works, p. 526.

[33]"Here a general term for a balsam which heals all wounds. . . ." Hutchinson, Works, p. 529.

[34]Paul Ramsey, Jr., "Symbolism in the English Poems of George Herbert," unpubl. thesis (Chapel Hill, 1948), p. 18.

[35]Ed. Albert C. Baugh et al. 2nd ed. (New York, 1967), p. 645.

[36]Rickey, pp. 99-102.

[37]Rickey, p. 101.

[38]See also Paul M. Levitt and Kenneth G. Johnston, "Herbert's 'The Collar' and the Story of Job," Papers on Language and Literature, iv, 3 (Summer 1968), 329.

[39]Rickey, p. 100.

[40]Rickey, p. 86.

[41]Summers, p. 89.

[42]Cf. "The Invitation": "Lord I have invited all" (p. 180).

[43]This Love is contrasted with pagan or earthly love by Rickey, pp. 36-37.

CHAPTER III: CONCLUSION

[1]See above, pp. 26-27.

[2]"George Herbert," Seventeenth-Century Prose and Poetry, ed. Alexander M. Witherspoon and Frank J. Warnke, 2nd ed. (New York, 1963), p. 496. See also Walton's comment quoted above, p. 7.

[3]Albert McHarg Hayes, in "Counterpoint in Herbert," Studies in Philology, 35 (January 1938), 43-60, notes the affinity of the majority of Herbert's poems to the various hymnologic and madrigalian techniques of the early seventeenth century. There is a distinct counterpointing of rhyme and meter in Herbert, a factor which I have neglected in this study because it is not readily observable in Herbert's ideological framework.

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